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quæ tibi obiciuntur, etc.” We have an attack on the Jesuits in *Corr. Misc.* 368, doc. II, entitled: *Articolo di Roma inserito nel Giornale di Trevoux per il mese di Maggio 1772*: “Sta davanti al santo padre il generale de’ Gesuiti con mani e piedi legati e—Sua Santità ha un motto che dice: Ecce adduco eum vobis foras ut cognoscatis.—Il cardinal Carlo Rezzonico: Vere filius dei erat iste. Il doge di Geneva [Genova] additando il general esclama: Erat autem latro; Vescovi vari—Crucifigatur [sic]; il re di Spagna con assoluta soavità protesta: Debet mori.” Finally, an extension of the scriptural idea to a ‘sacred’ portrait gallery on the conditions of Louis XIV’s reign (*Brit. Mus.* 8815, c. 86): of the twelve pictures, “il terzo: San Pietro che piange haver negato il signore, a ritratto di Clemente XI, in disgrazia dell’ imperadore, col motto: Exivit foras et flevit amare.—Quinto: Faraone sommerso, a ritratto di Luigi XIV, re di Francia, in mezzo alle stragi de suoi eserciti, col motto: Dextera dei percussit me.”

These citations, which a thorough examination of the vast mass of pasquino literature would augment almost indefinitely, show simply the extent to which political thought colored the activities of the Venetian parlors in the period mentioned. The categories formed in these series of epithets have a certain value to the historian as showing the apparent relations of the characters they treat, whatever the worth of the actual judgments themselves as expressions of a contemporary opinion.¹³ To the student of literature a careful classification of the bibliographical data they preserve would throw into relief the vogue of the titles played upon—a study which we reserve for a more extensive treatment. As literature, the type is a mere exercise in cleverness, fairly typified by an allusion *A tre case patrie venete* (*Corr. Misc.* 367, p. 32) with which we close:

Cornari—assai
Boni—pochi
Zusti—un solo.

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¹³ As examples of the attractive use to be made of them, cf. Malamani, *I Francesi a Venezia*, Venezia, 1887, pp. 98, 167, etc.; Molmenti, *Stor. di Venezia nella Vito Priv.*, Bergamo, 1908, vol. III, pp. 270, 311.

TWO NOTES ON GRILLPARZER.

I.

In the *Wiener Neue Freie Presse* of January 15th, 1908, Alexander von Weilen publishes six youthful poems of Grillparzer, that belong to the year 1806. According to the editor’s note, they constitute a part of those two scrap-books the loss of which Grillparzer laments in a note to the poem ‘An den Mond’ (*Works*, 18, p. 166). O. E. Lessing (“Schillers Einfluss auf Grillparzer,” *Bulletin of the Univ. of Wisc.*, 1902, *Journ. of Engl. and Germ. Phil.*, 5, p. 1, and *Euphorion*, p. 10, 592 ff.), has clearly pointed out how much Grillparzer was indebted throughout his life to Schiller and especially how closely he followed him in his first poetic productions. One of these poems is another interesting evidence of this fact.

The title of this poem is: ‘Sehnsucht nach Liebe.’ The poem reads as follows:

SEHNSUCHT NACH LIEBE.

Den 18. Hornung 1806.

Alles liebet, alles scherzet
in der fröhlichen Natur;
alles küsset, alles herzet
auf den Höh’n in Wald und Flur!

Läsz der holde Lenz sich nieder,
sanft umschwärmt vom lauen West,
senkt der Vogel sein Gefieder,
bauet liebend sich ein Nest.

Und der Löwe flieht das Morden,
das sonst höchste Lust ihm schafft;
er verläzt der Brüder Horden,
huldigt Amor’s Zauberkraft.

Und dir soll ich mich entziehen,
die uns menschlich fühlen lehrt?
Liebe! ach dich soll ich fliehen,
die der Tiger selbst verehrt?

Ich allein nur soll dich meiden,
holde Spenderin der Lust?
ich soll wilde Thiere neiden
um das Fühlen ihrer Brust?

Nein! dem schönsten aller Triebe
sey mein fühlend Herz geweiht!
schenke mir Themirens Liebe,
Amor, Gott der Zärtlichkeit.

When reading this youthful outburst of passion, one is strangely reminded of Schiller’s ‘Klage der Ceres’ and ‘Das Eleusische Fest,’ in some

places also of 'Die Glocke,' 'Der holde Lenz,' 'der Loewe flieht das Morden,' 'er verläßt der Brüder Horden,' 'holde Spenderin der Lust,' 'Themirens Liebe,' 'Amor, Gott der Zärtlichkeit,' and similar expressions are easily recognized as parts of Schiller's vocabulary, or at least as formed very much after phrases frequently used by him. A similar poetic structure is very common in Schiller. Taking two strophes together, the form of versification is very much like that in Schiller's 'Das Eleusische Fest'; it may be called a modified form of the Ottave or Stanza. The line of the strophe, as it appears in Grillparzer's poem, is exactly the same as that in Schiller's. It is a complete trochaic line of four feet, changing with a truncated trochaic line. The system of rhyming also agrees with that of 'Die Klage der Ceres'; in each poem we have four pairs of cross-rhymes. Beside these resemblances, similarities in the contents of the two poems may be pointed out. Each begins with a description of nature in its spring tide glory; this theme is followed by another: Ceres bemoans the loss of her daughter, the poet meditates about his relation and his attitude to love; and at last both end with the resolution to attempt to gain what each has lost or missed heretofore. Of course, all these themes are more powerfully and more extensively treated in Schiller's longer poem.

That, however, a young, inexperienced poet should in such a way seek support and help for his first poetic endeavors, need not necessarily be considered plagiarism. Grillparzer himself asserts that in the days when he wrote *Blanka von Kastilien* Schiller was his idol and model, and that this feeling told him he was on the way to overtake him. As stated in the beginning, the relation of this little poem to Schiller's work is merely an additional proof, how much he depended upon the great Swabian in his first poetic experiments.

II.

In his autobiography (*Works*, 19, p. 55), Grillparzer speaks about a serious illness with which he became afflicted on a certain Sunday during the summer of 1813.

According to his own report, (*Works*, vol. 19, p. 57) this illness must have been a critical and lingering one. During his recovery the war of

liberation was reaching the stages of its climax at Leipzig. His return journey from the country place, where he had been lying ill, to Vienna suffered some delay at a mail-coach station, because the people were busy with a jollification over the first news of the victory at Leipzig. This little note in his autobiography causes some difficulty, when one attempts to bring the statement in harmony with facts and dates from other sources. On the 11th of October, he wrote to his mother (*Briefe*, ed. by Glossy and Sauer, p. 11): I have been feeling well lately; I have not even had a headache since I have been here (*i. e.*, at Lukow, the estate where he was engaged as a tutor). Two weeks before this letter, he closed another one, also to his mother (*ibid.*, p. 10), with the remark: 'I am feeling very well.' If he did not intend to deceive his mother, we must, therefore, assume that he was really not taken ill before the 11th of October. Yet, when writing his autobiography in 1853, he recollected that he felt the first symptoms of his illness on a Sunday, after having driven to church through a severe rain storm. The first Sunday, however, after this last letter to his mother on the 11th was the 17th of October, the second day of the battle at Leipzig. The question, then, arises: how could the poet be taken ill on that day and yet hear of the great victory only after several weeks of illness? It has been suggested that, writing so many years after the event, his memory must have failed him. But this explanation seems to make the interpretation of the dates only more difficult. The poet's illness may well have lasted three or even four weeks, and his return to Vienna may have taken place in the early part of November.

That the news of the glorious victory should have reached some parts of Austria as late as these November days, need not be surprising. The poet started from the Hungarian boundary (*Works*, 19, p. 56) and the delay referred to in his biography may have occurred in the first stages of the journey. The conditions of the mail and of traffic in general were such at that time, that even so important news as that of the glorious victory may have made its way rather slowly to the more remote parts of the country.

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